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THE NEW SEASON'S WALL PAPERS.—II.



CONTINUING our survey of the most notable designs produced in wall-paper for the present season by the most artistic manufacturers in this country, we now describe and illustrate the decorations produced by two of the best known firms in the trade, viz., Messrs. M. H. Birge & Sons of Buffalo, and the Robert Graves Company of New York, whose decorations mark the highest advance that has been made in American wall paper productions.

M. H. BIRGE & SONS.

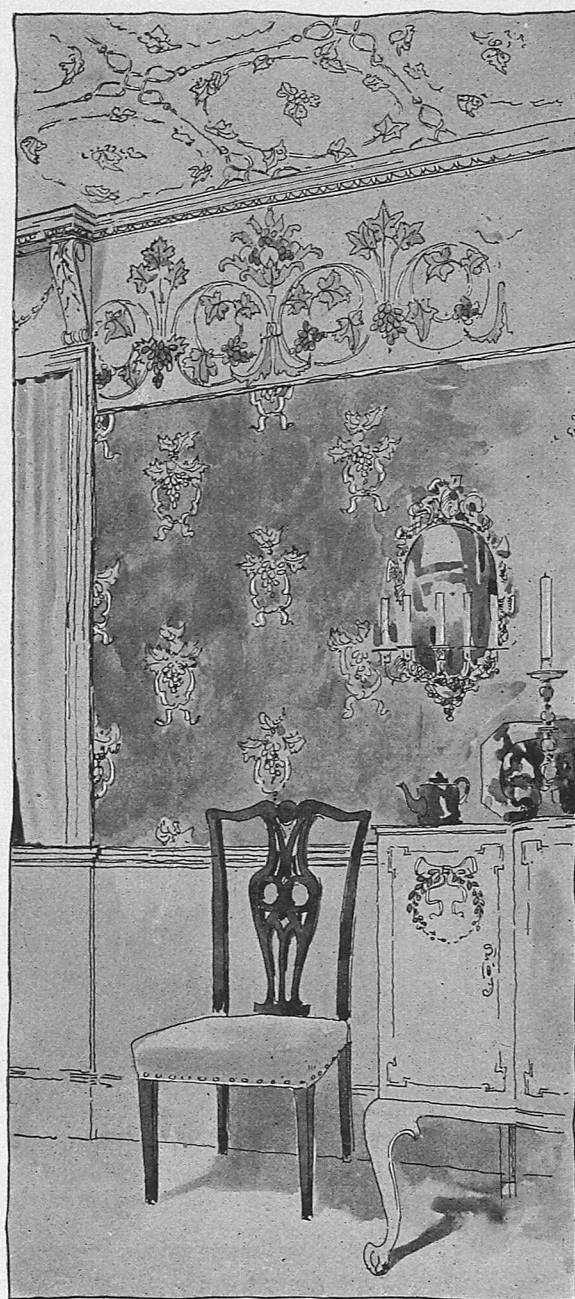
THIS firm is noted for the production of special effects in high-class hand made thirty inch papers, and in addition to the many new effects in these papers produced in former seasons, M. H. Birge & Sons have prepared many original conceptions for the present season without which no dealer's stock of wall-papers is complete. The combination of blended, varnished leather, half metal and flat grounds, in conjunction with their original method of embossing same with canvas and mail cloth effects; hammered scroll effects rubbed down in two shades of color, old leather granulations and hammered metal effects, produce, in conjunction with the patterns printed thereon, the most magnificent decorative compositions the wall-paper trade has this season to offer. To enumerate the vast number of designs printed on such grounds as we have described would be an endless task. We can only refer to some of the more striking effects, which appear to us most worthy of mention.

One of these thirty inch patterns is a sumptuous heraldic pattern printed upon a dull apple green lustre canvas ground with wreaths of myrtle leaves in light drab shaded in dark drab, held together by dull orange red ribbons, each wreath encircling an heraldic shield in brown and gold is particularly effective. The same pattern in drabs outlined with gold, with the heraldic device and ribbons in tones of maroon on a dull tan varnished leather ground would make a fine decoration for halls and libraries. A pattern that struck us as being equal to the best ever produced by the firm, has a medallion stenciling in golden brown, outlined in dark brown, on a pale fawn canvas lustre ground, with a different arrangement of the motive for walls, frieze and ceiling. The ground of the frieze has the additional variation of being in blended tones. The same motives are printed in a color mosaic of soft tones of fawn, brown, green, and buff, on a varnished leather ground. Gayer patterns in the same class of goods have free sprays of roses in red and white on blue and apple green lustre grounds. There are also sprays of flowers on diamond trellis work in bronze on old gold canvas grounds. Another pattern is an embossing of medallions, with birds, flowers and fruit on blended leather grounds. There is a fine pattern consisting of detached Rococo scrolls, with stiling, frieze and ceiling in soft conventionalized colors. The pattern is on a half-metal ground, produced by rubbing the metal lightly over the surface thereof and afterwards dusting it off, so that only a portion of the metal adheres to the goods, producing an unusually soft and artistic effect.

One very imposing pattern has the Rococo scrolls printed in cream on a Boston yellow ground, and another color variation has the scrolls in warm buffs and drabs on a fawn lustre canvas ground. Another pattern has the scrolls in pale and medium greens on an olive green lustre ground, and others have pale rose tinted scrolls on deep old rose leather grounds, and pale green scrolls on dark cadet blue lustre grounds. The

same pattern is printed on a striped ground in light and dark blue and green lustre, the patterns being in pale greens embellished with white.

An application introduced by Messrs. Birge & Sons for the present season, is the adaptability of a great many of their patterns for producing panel effects. The pattern is printed in five

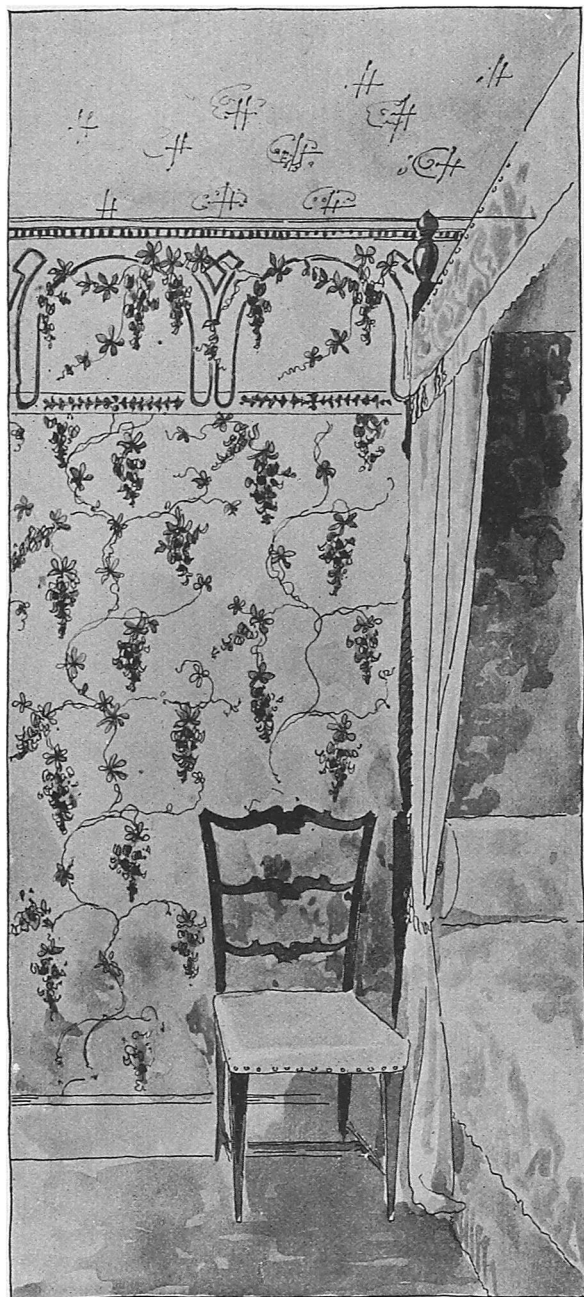


DINING ROOM DECORATION. BY M. H. BIRGE & SONS.

different ways. There is a wall filler, for filling the centre of the panel, then comes the border of lines with stiling, accompanied by a special printing for the ornamental corners of same. To these are added the frieze and ceiling designs, the whole forming a unique combination, which when properly applied, gives a most artistic appearance to the wall surface,

doing away entirely with the stuffy feeling that is engendered by too many wall paper patterns of the "all over" variety. The alternating recurrence of the plain stiling with the decorated panel is, perhaps, the most pleasing manner in which wall-paper can be used.

Many of the patterns are produced in panel combinations. One pattern is in green and dark red *fleur de lis* on a dark red leather ground, for the centre of the panel; the stiling and border are accompanied with golden scrolls for the upper left hand corner of the panel, the stiling being in blended leather tones on a varnished ground. These wall panels may be made in all widths, with borders having scroll ornament on the corners, and midway on the sides of the borders, according to



BED CHAMBER DECORATION. BY M. H. BIRGE & SONS.

taste; and in all cases there are friezes and ceiling designs to match, and the same system of paneling can be carried out both in frieze and ceiling.

In the twenty-two inch hand-made goods, many new and desirable effects are observable. There are a great many varieties of French stripes, the stripings produced in alternations of flat tints with variously colored micas. One of these French striped patterns has clusters of roses scattered at intervals over the striped effect, and is accompanied by a blended frieze, the motive being garlands of roses, alternating with lyres, produced in all the various soft shades of color. A great number of these twenty-two inch goods have all the embossing peculiar to their thirty inch goods, and we see the most delightful patterns printed on linens, canvas and leather embossed grounds, or in

gilded, flat tones, with or without the accompaniment of mica. The *fleur de lis* design, with pounced metal illumination, is printed on a gold cloth ground, and the effect is surprisingly beautiful. Their lacquered canvas effects are equalled by as choice simulations of varnished leather. This line of goods is strongly reinforced by a vast array of colored bronzes, embellished with gold in a very conceivable manner and still further by effects in "scintillare" on flat and blended grounds. It is surprising what beautiful effects can be obtained by the judicious use of "scintillare," colored in the various tones of bronze. For example, there are floral patterns composed of wreaths and garlands and scrolls, whose various flowers are printed in a harmonious mosaics of colored mica, such as the soft, gleaming coral red, pale green, Roman pink and purple, and golden, gleaming "scintillare," all accurately outlined in bronze and colors, producing the most desirable effects, and having the appearance of costly enamels. Effects like these are within the reach of the most modest homes, and effectually redeem the walls from the staring blank vulgarity of plaster and kalsomine.

The splendor of these goods is very closely rivaled by their line of twenty inch machine goods, wherein all the popular effects of the present fashion in decorations are produced in glimmer and bronze, allied to the choicest colorings. There are striped goods that have sprays of flowers embellished with glimmer, printed in all shades. The various wall-papers have friezes and ceilings to match. The wreaths of flowers produced in glimmer effects have the appearance of hand-made goods. There are Watteau designs containing a profusion of nosegays, accompanied by scrollwork, in all shades, with glimmer, having friezes to match. Here again the application of patterns to produce panel effects is carried out, and screens, stiling, borders, friezes and ceilings are supplied in a variety of designs sufficient to satisfy the most exacting taste. In their line of bronzes, with or without glimmer effects, wreaths, garlands and scrolls are observable, some of the arrangements being most complex, and others very open in character, printed on grounds of the most tender colorings.

We give herewith two illustrations of the Birge decorations, showing completed schemes for the mural decoration of a dining-room and bed chamber. Each one of the combinations illustrated is produced in some twenty different colorings, the plates showing a rough sketch of the pattern only. Each combination of paper and border is colored with an idea as to its use, that is, what the decorative effect will be when on the wall, so that a person unskilled in decoration cannot fail to make a beautiful interior.

The ornament in the dining-room decoration shows an heraldic treatment of grapes in the screen (No. 1744) with beautiful vine scrolls in the frieze (No. 837). The ceiling decoration (No. 1745) is harmonious and appropriate. The ornament in the bed chamber decoration exhibits a free and simple treatment of wisteria, produced in screen (No. 1744), frieze (No. 856), and ceiling (No. 1775) in all of the above mentioned effects.

There is a large line of bronzes printed by the patent Birge process, by which the outline is printed on the bronze at the same time, and there are many stencil effects in bronze outlined with colored borders, that have the effect of finely printed hand goods. Their goods are printed with "scintillare" effects, in which the mica has a larger grain than in the glimmer goods. In all these great ingenuity of design has been brought to bear upon the production of patterns in which the interblending of the brightest and softest of tints with bronze and mica produce an inexhaustible wealth of decorative motives. The eye is bewildered and caressed by the dull reds, olive greens, different tones of yellow, the blendings of rose and green, drab and blue, etc., etc., illuminated with variously colored metals. Then follows a rich line of patterns in soft tapestry effects and old leather effects that are extremely rich and desirable. Every department of the house, from hall to attic, may be appropriately decorated by the beautiful productions of Messrs. M. H. Birge & Sons.

THE ROBERT GRAVES COMPANY.

THE features presented by the new line of goods presented by the Robert Graves Co., for the present season so far exceed all previous efforts made by this firm, as to verify the claim made by them that their goods for 1892-'93 are intended as a fitting illustration of the progress made in the manufac-

THE DECORATOR AND FURNISHER.

ture of wall-paper and paper decorations, which they will exhibit at the World's Fair in commemoration of the four hundredth anniversary of the discovery of America.

While floral styles of decoration will always be popular, yet the market has been so flooded with goods of this description that they have somewhat palled upon the taste, and the cry has gone forth for a larger assortment of figure ornament, which, after all, is the truest and most lasting of all styles of decoration. This requirement is most fully met by the Robert Graves Co., in their productions for the present year, which are in this respect unsurpassed. They have issued a beautifully embellished copy of their annual catalogue, containing twenty-four plates in colors, showing various styles of the decorative treatment of interiors, as well as their side wall, frieze and ceiling decorations, the designs as a whole exhibiting the highest grade of talent in their conception and execution. A new feature of their present season's designs consists of a group of wide friezes, whose motives are so well designed that it is difficult to detect where a design commences and where it leaves off, and which by special treatment and coloring, white overcomes the too frequent repetition of motives which is exhibited in the majority of wall-paper designs. The designs referred to are printed by hand on 30 inch ingrains, the ingrains harmonizing either in a repetition of the wall-color, or in a harmony of contrast with same, the colorings in the design being similar to that of the wall. The motive of vines with grapes is exceedingly realistic, and the effect of sunlight lighting up various parts of the design is finely realized by having gilt blown into the wet color in places while the pattern is being printed. Thus, a portion of the leaves and the high lights of the bunches of grapes have a beautiful gold bloom, the gold dust by its peculiar method of application fading away into the surrounding color with admirable effect. The various color combinations in which this noble frieze is printed exhibit richly blended colorings, and in many cases the frieze itself is a blending of color, the darker shade being at top.

The Wisteria is another beautiful motive treated very realistically, and a freely blooming lilac motive is equally rich and beautiful. In the same line of papers there is a fine frieze of cupids and flowers printed on either flat colors, or on colors having an underglaze of mica, which bestows a rich sheen upon the goods. Another pattern is that of a Renaissance scroll somewhat Romanesque in feeling, printed on blended grounds with or without gold illumination. The water lily frieze, which consists of large realistic water lilies with their stems and leaves growing in water, contained in Louis XIII. scroll panels, present rich and complicated effects. The flowers and water are produced in creams and olives, and again in blues and greens, the scrolls being either in contrasting colors or printed in silver. Another noble frieze has large sweeps of festoons of roses, each festoon being some 36 inches wide, the flowers being emblevined with gold, giving the effect of sunlight. An effect of rich red roses on a cadet blue ground is extremely beautiful. The same pattern is printed on French grey engrain, with a delicate rose bloom printed in water colors, in which soft, tender lavender, green and pale yellow rose tints are employed. The same motive with bolder tones of color is printed on Federal blue. Any of these motives may be used with a plain engrain on the walls. In the case of buildings having many large apartments the entire combination can be used with magnificent effects.

The practice of wall-paper manufacturers in general is to produce the same design in widely differing grades of goods, and in looking over the productions of the firm we now refer to, we find many beautiful designs produced in bronze papers, gold damasks, Flemish leathers and flocks. To attempt to describe such a great output of wall papers as those presented to the trade by the Robert Graves Co., would be to repeat the names of many designs without giving adequate prominence to the method by which the same design is variously produced. The method of production is indeed more important than the design itself, because a motive produced in a pressed leather paper will give a very different effect when produced in raised layers of flock.

The sidewall and ceiling decoration known as the "heraldic hall treatment" is printed in bronze goods, and also in pressed goods. The design is that of a shield, on which is emblazoned a double *fleur de lis*; this is the motive for the frieze, the wall-paper being a drop pattern of double *fleur de lis* joined by flowing scrolls. The prevailing tones in which the paper is produced are exhibited in the grounds, which are in various

reds, salmons, white, blue tints, and olives with bronze enrichments. The motive is an especially good one for halls and libraries.

Pressed papers are becoming more and more popular with each succeeding season, and the Arabic pattern, No. 8108, is a sidewall and ceiling decoration made in pressed goods, as well as in the ordinary bronzes. The pattern comes in creams and buffs, with olive filling, and where the filling of the design is in blue bronze, and pale lilac, outlined with gold bronze, the effect is very charming. The different parts of the pattern are characterized by different embossing, and the same patterns are produced in bronze without embossing.

Fig. 1 is a sidewall hanging No. 3045 and frieze, No. 2028, known as the Empire treatment, printed on flat and mica grounds. The design, as will be seen, is a peculiarly happy rendering of Empire motives, and the ceiling pattern is an



FIG. 1.—EMPIRE TREATMENT. BY THE ROBERT GRAVES CO.

elegant and refined interlacement of circular wreaths of olive and pearls, harmonizing exquisitely with the wall pattern. There is a Greek pattern consisting of sidewall hanging, No. 3051 frieze, No. 2036 and ceiling treatment. The motive is a free rendering of honeysuckle, which covers the wall in a beautiful manner. This pattern is produced in bronze effects, and reappears in their line of Flemish leathers, with embossed and varnished effects.

Fig. 2 is known as the Florentine treatment, the sidewall hanging being No. 2136, and frieze No. 2137. The motive is produced in special widths printed by hand on 26 inch stock. This pattern is made also in raised flock, and, as will be seen, is a noble conception. The winged lion is a popular heraldic device, and the covering of the open field of the design with minute grows and floral pateri is singularly effective. The

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frieze also exhibits a very bold treatment of the wall motive. This pattern in blue and olive on a cream and olive shaded ground, made to represent a draped textile fabric, has the effect of appliqué embroidery, and therefore makes a singularly rich tapestry paper. The motive in white on an old rose ground, and white on a pale blue ground, and golden brown motive on a deep old red ground, and a similar motive on a deep old blue ground, are the most conspicuous renderings of this important pattern. The frieze is twenty-four inches in depth, and is made to harmonize with the wall hanging.

Another new feature of the Robert Graves Company's papers is their superb line of Flemish leathers, which are made at a moderate price, and are applicable to halls, dining-rooms and libraries. A prominent pattern is a griffin in gold, and this weird device is printed on richly variegated grounds having a varnished leather finish, producing strange and beautiful effects. Other effects produced either in pressed goods or embossed bronzes, or in their line of Flemish leathers, consist of Moorish

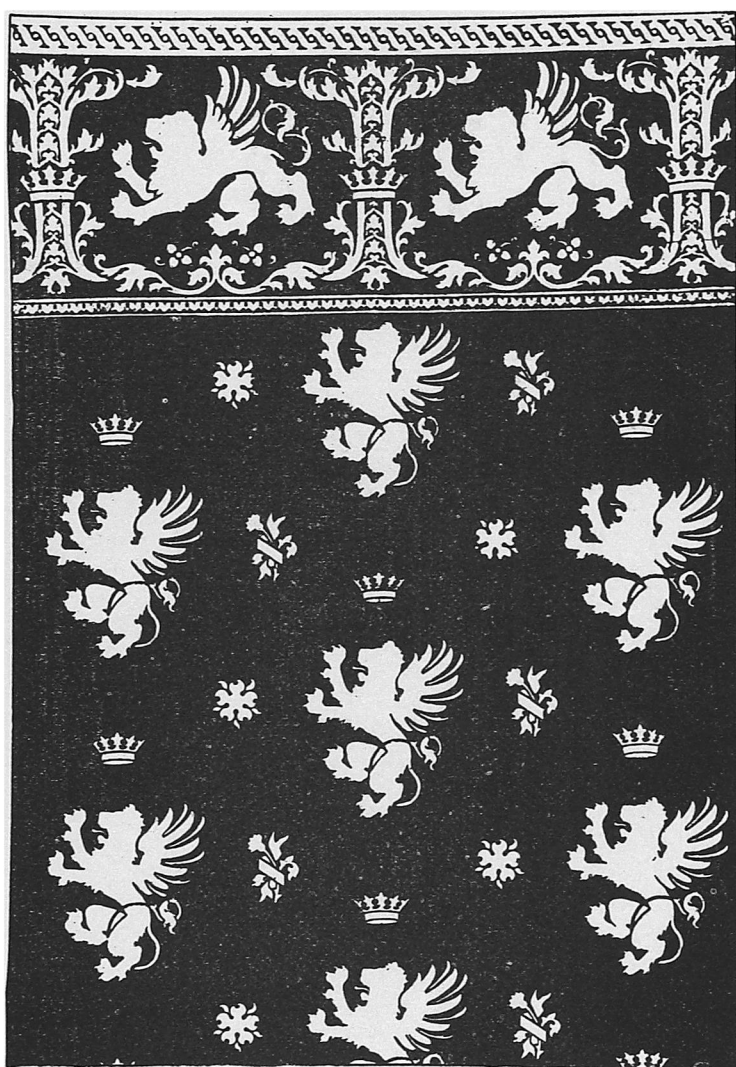


FIG. 2.—FLORENTINE TREATMENT. BY THE ROBERT GRAVES CO.

and Anglo-Japanese treatments, Indian, Greek and floral treatments, Renaissance designs, Arabic, Empire and various foliage treatments. The "Begonia" design is one of the richest ceiling patterns we have ever seen, and the wall pattern is no less beautiful. It is produced in pressed papers, with daintily outlined foliage, and is one of those motives that is extremely popular. When people see a wall-paper design of a flower that is well-known to them, their perfect understanding of the pattern popularizes it at once, and the design has a very large sale.

One of the finest decorations produced by the firm is the Rococo decoration suitable for the music room. Plate II. in their catalogue reproduced a section of a room treated with this beautiful pattern. The illustration will be an acceptable guide to decorators in handling the pattern to the best possible advantage. There is a frieze of Rococo panels, each panel filled

with cupids, alternately dancing and playing on musical instruments. The wall pattern represents tufted silk, printed very realistically to fill the Rococo panels on the wall, and the pattern is also produced in raised flocks, giving the effect of textile fabrics. Plate XXIV. is a ceiling and sidewall decoration that is purely Moorish in style. This pattern is one that will commend itself for the decoration of Masonic halls, opera houses and, in fact, any sort of a building that requires a vigorous and artistic method of treatment. The well-known features of Arabic decoration are observable in each department of the wall surface decorated.

This firm are well known as leaders in the decoration of ceilings, and many of the plates in their catalogue represent goods adapted for this purpose whose features are novel and exhibit great variety of treatment. The ceiling decoration illustrated on Plate XV., is a most elaborate combination of floral and geometrical motives, harmoniously arranged, there being a large inner border representing tile effects, the motives and canopy effects, exhibiting freely growing branches of trees enclosing the central panel in sky effects. It is an extremely rich decoration.

None of the firms constituting the National Wall-Paper Company can offer the trade a finer line of goods than those we now refer to, and the American wall paper trade is largely indebted to The Robert Graves Company for its artistic progress.

THE modern highly glazed tile paper for walls and ceiling is an admirable covering, as it refuses to harbor dirt. The housemaid's brush can well keep it sweet and clean. Wall papers are so pretty and so exquisite in design (and the makers of it no longer use arsenical green or white lead) that it seems hardly necessary to put in any other suggestion. The aggravating old rectangular patterns, which have confused so many weary brains and haunted so many a weary pillow, let us hope are gone forever.

THE great porcelain factory in China was at King-te Chin. It was destroyed some time ago. Most of the porcelain from there was decorated at Nankin and at Canton. The oldest Chinese pottery is very like stoneware, being hard and covered with a thick and almost translucent enamel. The term celadon was originally given to wares of this kind in which the glaze was colored a delicate sea green, but it has since been given to other shades. These are often decorated with raised or depressed patterns on the body, or with flowers. In the best celadon the glaze has a most delightful softness and smoothness both to hand and eye, which as yet has never been equaled in Europe. The Chinese themselves place the highest possible value on white porcelains decorated with white, either as a paint, in which case there is a slight difference in tone between the ground and decoration, or else the porcelain is decorated with a raised and carved design in slip painting.

UPON the taste displayed in curtaining a house, more than any other one thing depends its general effects. Indeed, the prettiest room imaginable may, by just the raising or lowering of a curtain, but particularly by the raising of it, be made to appear as absolutely void and uninviting as the abomination of desolation. At this season of the year, and particularly at the present moment, curtains are not so much a matter of expense as of selection, for fashion decrees that for the summer they shall be for the most part simple and dainty, rather than elaborate. One of the newest things in the curtain line is of Nottingham lace figured in an all-over design, finished with a full ruffle at the edge. These are used without sash-curtains and are not usually draped. It requires very little skill to make them, and the material is inexpensive. When they are draped it is not with ribbon that they are held in place, but with a band of lace. Dotted madras muslin is also a favorite curtain material this season, and these are made like those of figured Nottingham. Sash-curtains are much used, and should be uniform throughout the house. Sometimes they are divided in the centre and sometimes a solid piece.

ONE of the great achievements of this century is the Empire State Express of the New York Central.